



JOHN THOMAS.

(Harpist to Her Majesty The Queen)

VOL. 1.

- |  |                                      |     |
|--|--------------------------------------|-----|
| Nº1 LLWYN ON                               | (The Ash Grove)                      | 3/6 |
| 2 CLYCHAU ABERDYFI                         | (The Bells of Aberdovey)             | 3/6 |
| 3 PER ALAW                                 | (Sweet Melody Sweet Richard)         | 3/6 |
| 4 CODIAD YR HAUL                           | (The Rising of the Sun)              | 3/6 |
| 5 RHYFELGYRCH GWYR HARLECH                 | (The March of the Men of Harlech)    | 3/6 |
| 6 RIDING OVER THE MOUNTAIN                 | (Original Melody by J. Thomas)       | 3/6 |
| 7 MORVA RHUDDLAN                           | (The Hain of Rhuddlan)               | 3/6 |
| 8 SERCH HUDOL                              | (Love's fascination)                 | 3/6 |
| 9 CODIAD YR HEDYDD                         | (The rising of the Lark)             | 3/6 |
| 10 Y GADLYS                                | (The Gimp of noble race was Shenken) | 3/6 |
| 11 MERCH MEGAN                             | (Megan's Daughter)                   | 3/6 |
| 12 THE MINSTREI'S ADIEU TO HIS NATIVE LAND | (Original Melody by J. Thomas)       | 3/6 |

VOL. 2.

- |                            |  |     |
|----------------------------|--|-----|
| 13 BUGEILIO'R GWENITH GWYN | (Watching the Wheat)                                   | 3/6 |
| 14 NOS GALAN               | (New Year's Eve)                                       | 3/6 |
| 15 DAFYDD Y GARREG WEN     | (Dawn of the White Rock or The Dying Boon to his Harp) | 3/6 |
| 16 TROS Y GARREG           | (Over the Stone)                                       | 3/6 |
| 17 MERCH Y MELINYDD        | (The Miller's Daughter)                                | 3/6 |
| 18 DEWCH I'R FRWYDYR       | (Come to Battle)                                       | 3/6 |
| 19 AR HYD Y NOS            | (All through the Night)                                | 3/6 |
| 20 Y FWYALCHEN             | (The Blackbird)  | 3/6 |
| 21 TORRIAD Y DYDD          | (The Dawn of Day)                                      | 3/6 |
| 22 CWYNFAN PRYDAIN         | (Britain's Lament)                                     | 3/6 |
| 23 SYR HARRI DDU           | (Black Sir Harry)                                      | 3/6 |
| 24 YMADAWIAD Y BRENIN      | (The Departure of the King)                            | 3/6 |

WELSH MELODIES Arranged for 1 or 4 VOICES with Accompaniment for HARP or PIANOFORTE by JOHN THOMAS  
Complete in Three Volumes price Three Guineas

Price 3/6 ea

LONDON  
**EDWIN ASHDOWN**  
(Limited)  
HANOVER SQUARE.

BOSTON, MASS.  
218, TREMONT STREET.

TORONTO  
144, VICTORIA STREET.

Edwin Ashdown  
218 Tremont St.  
Boston, Mass.

## Y FWYALCHEN.

(The Blackbird.)

DEDICATED TO

N<sup>o</sup> 20.

MISS WEST OF RUTHIN CASTLE.

Arranged by  
JOHN THOMAS.

(♩ = 72.)

*ANDANTE*  
*ESPRESSIVO.*

*p* *f*

THEME.

*dolce.*

The musical score consists of five systems of piano notation. Each system is written for two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

- System 1:** Starts with a forte (*f*) dynamic. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes.
- System 2:** Features a *sfp* (sforzando piano) marking. A phrase is marked *grva* (grave) and *dolce* (dolce). A *mf* (mezzo-forte) marking is also present. The melody includes a trill.
- System 3:** Continues the melodic and harmonic development with various articulations and phrasing marks.
- System 4:** Includes a *sfp* marking and a *mf dolce* marking. A *grva* marking is also present. The melody features a trill.
- System 5:** The final system on the page, concluding the piece with a final cadence.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes the following markings and features:

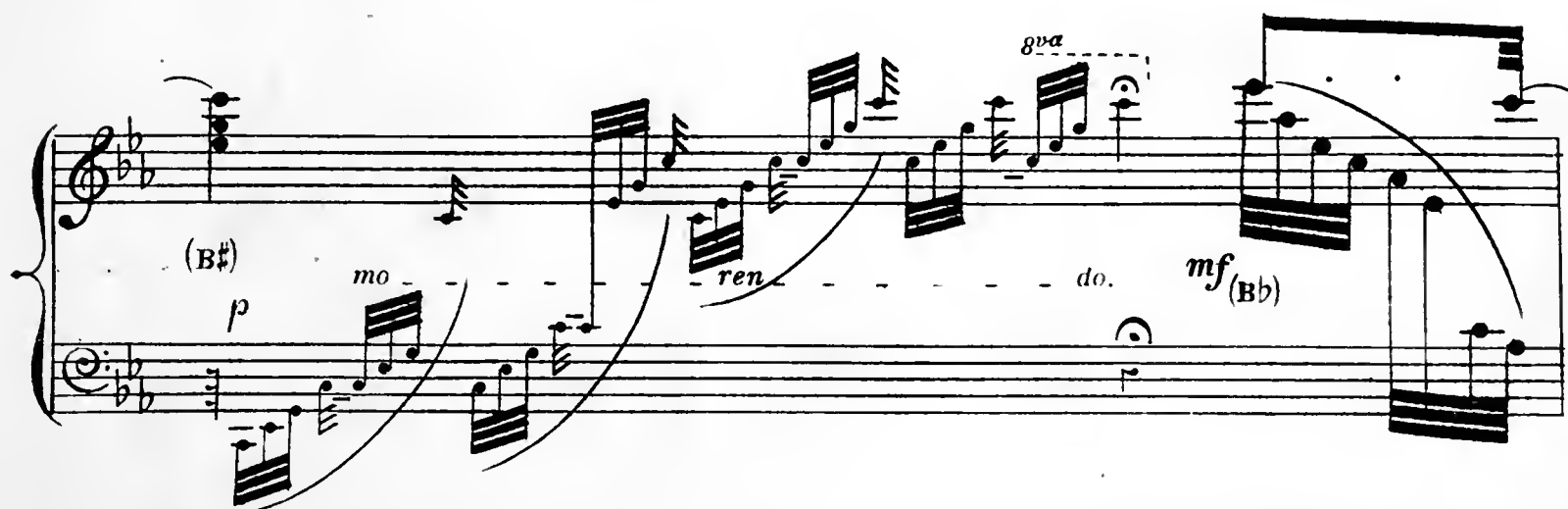
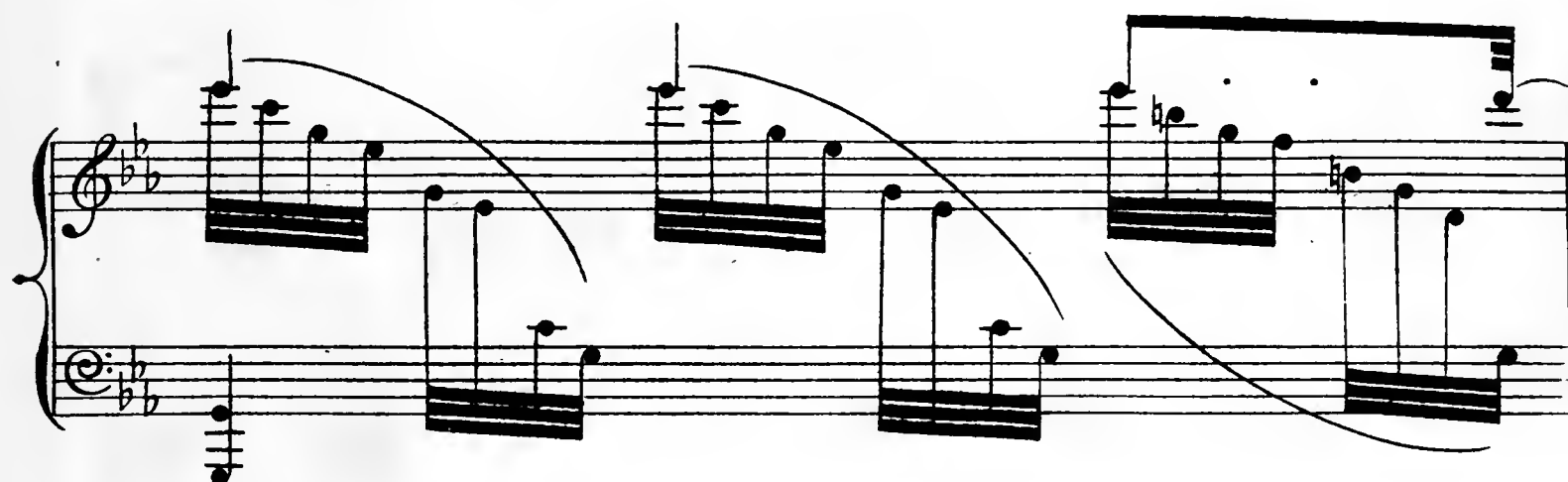
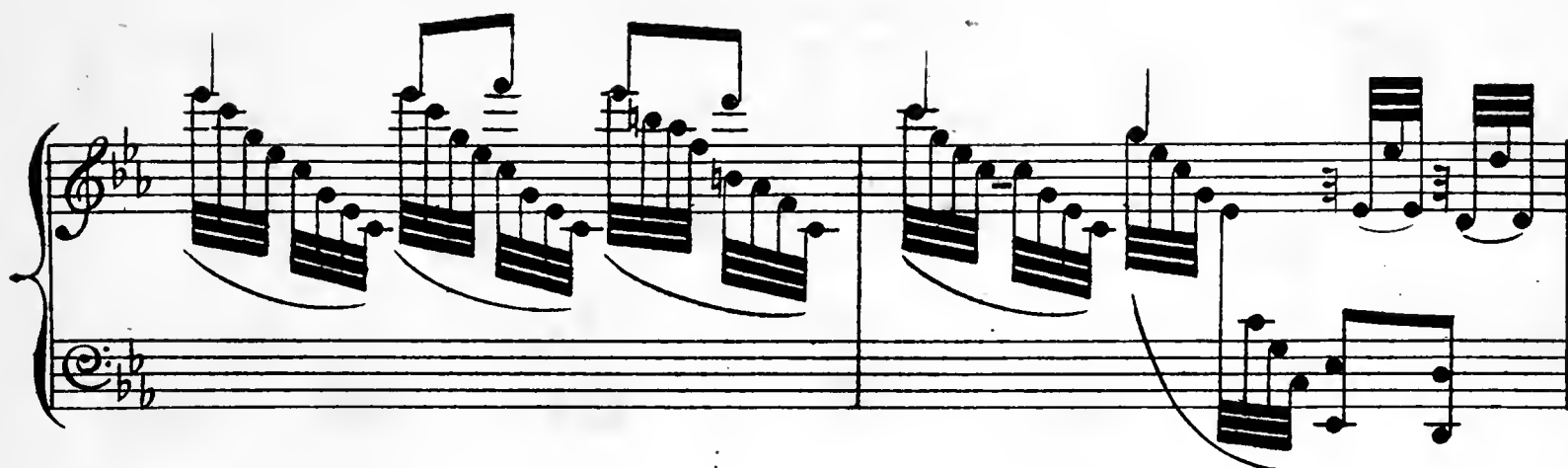
- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with eighth notes. A crescendo (*cres*) marking is present.
- System 2:** Features a *do.* marking above the first measure. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. A *f con anima.* marking is present. The system ends with a *dolce.* marking and a piano (*p*) dynamic.
- System 3:** Continues the melodic and bass lines. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes.
- System 4:** Continues the melodic and bass lines. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. A *sost:* marking is present.
- System 5:** Continues the melodic and bass lines. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment.
- System 2:** Treble staff continues the melody. Bass staff features a series of chords marked with a forte (*f*) dynamic.
- System 3:** Treble staff has a melodic line. Bass staff includes a piano (*p*) dynamic marking and a crescendo (*cres*) leading to a section marked *cen*. A *sost:* (sostenuto) marking is present in the bass staff.
- System 4:** Treble staff continues the melody. Bass staff includes a forte (*f*) dynamic marking and a section marked *do.*
- System 5:** Treble staff continues the melody. Bass staff includes a diminuendo (*dim:*) marking.

*sostenuto la melodia.*

The image displays four systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The melody is primarily in the right hand, while the left hand provides a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *p* (piano) dynamic marking and a note labeled (D#). The second system includes a note labeled (D#). The third system includes a note labeled (D#). The fourth system includes a note labeled (D#), a note labeled (D#), and a *f* (forte) dynamic marking. The music is written in a style typical of early 20th-century piano literature.





cre -                      scen -                      do.                      (A♭)



The musical score is written for piano and voice. It consists of four systems of music. The piano part is written in the left hand, and the voice part is written in the right hand. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are in Welsh and English. The dynamic markings are *f*, *p*, *ppp*, and *8va*. The lyrics are: *di - mi - nu - en - do.*, *mo - ren*, and *do.*

*f* *di - mi - nu - en - do.*

*(D#) p*

*ppp mo - ren*

*8va*

*do.* *ppp*

# A CATALOGUE OF HARP SOLOS.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

## ALVARS, PARISH.

- a Fantasia, dedicated to Thalberg..... 3 6
- b Introduction and variations on a favourite Air of Bellini..... 4 0
- b Marche favorite du Sultan..... 3 6
- c Twelve favourite airs..... 3 0

## APTOMMAS.

- b WELSH MELODIES:
  - 1. The rising of the sun..... 3 6
  - 2. Of noble race was Shenkin..... 3 6
  - 3. Ap Shenkin..... 3 6
  - 4. Poor Mary Anne..... 3 6
  - 5. Love's fascination..... 3 6
  - 6. Sweet Richard..... 3 6
- b Aptommas's polka..... 3 0

## BELLOTTA, F.

- b Galop brillant..... 3 6
- b Il trovatore. Fantasia sur l'opéra de Verdi..... 3 6

## BOCHSA, N. C.

- a LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:
  - 1. Di Pescatore and Ama tua madre (Luzzasza)..... 3 6
  - 2. O divina Agnese (Beatrice di Tenda)..... 3 6
  - 3. Com'è bello (Luceria Borgia)..... 3 6
  - 4. Meco & Voga voga luna (La Straniera)..... 3 6
  - 5. March & Pas redoublé (Saffo)..... 3 6
  - 6. Voga, voga, & Sogno talor (Parisiina)..... 3 6
  - 7. Vieni ah! vieni (Cavatine-Mazurka da Pacini)..... 3 6
  - 8. Ah! tu sei (Parisiina)..... 3 6
  - 9. Quanto è bello (L'elisire d'amore)..... 3 6
  - 10. Io l'udia (Torquato Tasso)..... 3 6

- b Récréations pour les Harpistes de toutes les forces:
  - 1. My own blue bell..... 3 6
  - 2. The bridal ring..... 3 6
  - 3. The Prince of Wales' march..... 3 6
  - 4. March in the old Irish style..... 3 6
  - 5. Souvenir à l'Ecosaise..... 3 6
  - 6. The wild white rose..... 3 6
  - 7. Rondo à la villageoise..... 3 6
  - 8. L'invitation à la polka..... 3 6
  - 9. Le moulinet..... 3 6
  - 10. Welch polka..... 3 6

- b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:
  - 1. Planxty Kelly and The old woman..... 3 6
  - 2. Nancy Dawson and Savourneen Deelish..... 3 6
  - 3. Sly Patrick and The Moreen..... 3 6

- c Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each 4 0

- b PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books..... each 3 0

- b EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books..... each 7 6

- c ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions..... 10 0

- b TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions..... 5 0

- b THE PUPIL'S COMPANION. Forty progressive studies. 4 books..... each 4 0

- b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys..... 3 0

- a Le d'ro (Roberto Devereux). Transcription..... 3 0
- a Temple to friendship (T. Moore). Variations..... 3 0
- b Cease your funning. Fantasia and variations..... 4 0
- b Cease your funning. (Variations as sung by Mrs. Salmon)..... 3 6
- b Grand military march..... 3 0
- b Grand parade march..... 3 6
- b L'encouragement. Simple melodies arranged in a most easy style..... 3 6
- b Partant pour le Syrie. Fantasia martiale..... 4 0
- b Petit souvenir (Tyrolienne de Guillaume Tell)..... 3 6
- b Tartar divertimento (introducing the Tartar drum)..... 3 6
- b The celebrated Rossignol waltz..... 3 6
- b The last new French march..... 3 6
- b Weber's last waltz. Grand and brilliant variations..... 5 0

## CHATTERTON, FREDERICK.

- b Amor! possente nome. Petite fantasia..... 3 0
- b L'horloge des Tuileries. Petit amusement..... 3 0
- b Le carnaval de Venise. Morceau fantastique..... 3 0
- b The dawn of spring. Easter piece..... 3 0

## CHATTERTON, J. BALSIR

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... 5 0

- a A SELECTION OF HIS FAVOURITE COMPOSITIONS:
  - 1. Annie Laurie. Scotch melody. Transcribed..... 3 0
  - 2. Auld Robin Gray. Scotch melody. Transcribed..... 3 0
  - 3. Bardic relics, No. 1. Sweet Richard..... 3 0
  - 4. Bardic relics, No. 2. Nos galan..... 3 0
  - 5. Bardic relics, No. 3. Llandoverly and Serch hudol..... 3 0
  - 6. Bardic relics, No. 4. Of noble race was Shenkin..... 3 0
  - 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney..... 3 0
  - 8. Bridal march..... 3 6
  - 9. Chant des Croixes (J. Blumenthal)..... 3 0
  - 10. Don Pasquale. Fantasia..... 3 0
  - 11. Gems of Irish melody, No. 1..... 3 0
  - 12. Gems of Irish melody, No. 2..... 3 0
  - 13. God save the Queen. Variations..... 3 0
  - 14. Gondolier row. Variations..... 3 0
  - 15. Grand American march..... 3 6
  - 16. Il trovatore (The prison scene)..... 3 0
  - 17. Kathleen Mavourneen and Dermot astore..... 3 0
  - 18. L'elisire d'amore. Fantasia..... 3 0
  - 19. La gitana. The new cachucha..... 3 6
  - 20. Les noces. Fantasia, introducing Danish air..... 3 0
  - 21. Relics of Wales (Three Welsh airs)..... 3 0
  - 22. Rousseau's dream. Capriccio..... 3 0
  - 23. The bloom is on the rye (Bishop)..... 3 0
  - 24. The light of other days (Balfie)..... 3 0
  - 25. The old house at home (Loder)..... 3 0
  - 26. Victoria march (introducing "The brave old oak")..... 3 0

## CHIPP, T. P.

- b I love but thee (T. Moore). Introduction and variations..... 3 0

## DUSSEK, O. B.

- a THE HARPISST'S FRIEND. A series of popular melodies:
  - 1. Merch Megan..... 1 0
  - 2. The rising of the lark..... 1 0
  - 3. March of the men of Harlech..... 1 0
  - 4. Lilla's a lady..... 1 0
  - 5. Savourneen deelish..... 1 0
  - 6. La rosa waltz..... 1 0

## GODEFROID, FELIX.

- b Lucretia Borgia. Fantasia on Donizetti's opera..... 4 0
- b Norma. Fantasia on Bellini's opera..... 4 0

## HOLST, GUSTAVUS VON

- c "ETRENNES AUX DAMES." Select airs, &c.:
  - 1. True love. German air..... Keller 4 6
  - 2. Le vaillant troubadour..... 3 6
  - 3. The farewell of Raoul de Coucy..... Blangini 3 6
  - 4. Le départ du jeune Grec..... 3 6
  - 5. Adolpheine. German air..... 3 6
  - 6. German Waltzes..... 3 6
  - 7. Ye banks and braes o' bonny Doon..... 3 6
  - 8. What beauties does Flora disclose. Scotch air and a Quick march..... 3 6
  - 9. Stanco di pascolar. Venetian air..... 3 6
  - 10. Di piacer (La gazza ladra)..... 3 6

## HUNT, W. B.

- c The blue bells of Scotland. Introduction and variations..... 3 0

## LABARRE, THEODORE.

- b Non più mesta. Fantasia on Rossini's air..... 3 0
- b The last rose of summer. Variations..... 3 6
- b There is no home like my own. Variations..... 3 6

## MEYER, F. C.

- b Auld Robin Gray. Divertimento..... 3 0
- b Melange (introducing "My lodging" and "The rose-tree in full bearing")..... 4 0

## OBERTHÜR, CHARLES.

- b Op. 25. Addio, mia vita, addio! Barcarolle..... 3 6
- a Op. 26. Souvenir de Londres. Fantasia et variations brillantes sur un thème original..... 6 0
- b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera..... 3 0
- b Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi..... 7 0
- b Op. 29. La mélancolie de F. Prume. Transcription..... 3 6
- b Op. 30. Una lagrima sulla tomba di Parish Alvares. Elégie..... 3 0
- b Op. 31. La belle Emmeline. Impromptu..... 3 6
- b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
  - 1. La cascade..... 3 6
  - 2. La coquette..... 3 0
  - 3. La consolation..... 3 0
- b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:
  - 1. Adelaide..... Beethoven 3 0
  - 2. The first violet..... Mendelssohn 3 0
  - 3. Zuleika..... Mendelssohn 3 0
  - 4. Cooling zephyrs..... Schubert 3 0
  - 5. The huntsman, soldier, and sailor..... Spohr 3 6
  - 6. A ride I once was taking (Trab, trab)..... Kücken 3 0
  - 7. My harp now lies broken (Maid of Judah)..... Kücken 3 0
  - 8. My heart's on the Rhine..... Speyer 3 0
  - 9. From the Alp the horn resounding..... Proch 3 0
  - 10. With sword at rest (The standard bearer) Lindpaintner 3 0
  - 11. When the swallows fly towards home (Agathe)..... Abr 3 0
  - 12. Oh! wert thou mine for ever..... Kücken 3 0

- c Op. 69. "HOMMAGE À SCHUBERT." Trois mélodies:
  - 1. Ve flowrets that to me she gave..... 3 6
  - 2. Praise of tears..... 3 6
  - 3. Norman's Gesang..... 3 6

- b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
  - 1. Streamlet cease..... Curschmann 3 0
  - 2. Forth I roam..... Kalliwoda 3 0
  - 3. If o'er the boundless sky..... Molique 3 0

- b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
  - 1. Bâle..... 3 6
  - 2. Zurich..... 3 6
  - 3. St. Gallis..... 3 6

- b Op. 102. Trois études de Charles Mayar et d'Adolphe Henselt transcrites:
  - 1. Grace..... C. Mayar 4 6
  - 2. La fontaine..... C. Mayar 3 0
  - 3. Si oiseau j'étais..... A. Henselt 3 0

- c Op. 106. Three characteristic melodies:
  - 1. Wenn ich ein Vöglein wär..... 3 0
  - 2. Lisple Laute, lisple linde..... 3 0
  - 3. Virgo Maria (O Sanctissima)..... 3 0

- c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
  - 1. Repose..... 3 0
  - 2. Sorrow and relief..... 3 6
  - 3. Cradle song..... 3 6

- b Op. 115. Bonnie Scotland. Fantasia brillante (Scotch airs)..... 6 0

- b Op. 118. Les montages Bohémiennes. Chant national d'après Leopold de Meyer..... 3 6

- b Op. 121. Trois morceaux caractéristiques:
  - 1. La gitana..... 3 0
  - 2. Mélodie mazurque..... 3 0
  - 3. La gazelle..... 3 0

- b Op. 127. Sacred melodies:
  - 1. Martin Luther's hymn..... 3 6
  - 2. Old hundredth psalm..... 3 6
  - 3. Before Jehovah's awful throne..... 3 6
  - 4. Airs from "The Creation" (Haydn)..... 4 0
  - 5. Vital spark of heavenly flame..... 3 6
  - 6. Agnus Dei (Mozart)..... 3 6

- b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
  - 1. Nobles seigneurs. Cavatine du page..... 3 0
  - 2. A ce mot tout s'anime. Air de Marguerite..... 3 0

## OBERTHÜR, CHARLES—continued

- b Op. 129. "ÆOLIAN CHORDS." Three melodies:
  - 1. Gems of the crimson-coloured even..... 3 0
  - 2. She was a creature strange as fair..... 3 0
  - 3. 'Tis sweet when in the glowing west..... 3 0

- b Op. 132. Nereides. Sketch..... 3 0
- b Op. 142. L'invitation del gondoliere. Sketch..... 3 6
- b Op. 144. Il trovatore. Fantasia on Verdi's opera..... 4 0
- b Op. 146. La traviata. Souvenir de l'opéra de Verdi..... 3 0

- b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each 3 6
  - 1. Ah! che la morte..... Trovatore
  - 2. Il balen del suo sorriso..... Trovatore
  - 3. Si la stanchezza..... Trovatore
  - 4. Stride la vampa..... Trovatore
  - 5. La mia letizia..... Lombardi
  - 6. La donna è mobile..... Rigoletto
  - 7. Parigi, o cara..... Traviata
  - 8. Ah, fors'è lui..... Traviata
  - 9. Di Provenza il mar..... Traviata
  - 10. Libiamo (Brindisi)..... Traviata
  - 11. Ernani involami..... Ernani
  - 12. Va pensiero..... Nabucco

- b Op. 158. "SEASIDE RAMBLES." Four musical sketches:
  - 1. Sea nymphs..... 3 0
  - 2. Murmuring waves..... 3 0
  - 3. My bark glides through the silver wave..... 3 0
  - 4. Water sprites..... 3 0

- b Op. 159. Andalusia. Bolero brillant..... 4 0
- b Op. 166. The keel row. Fantasia..... 4 0
- b Op. 167. Santa Lucia. Neapolitan air..... 4 0
- b Op. 170. Un ballo in maschera. Fantasia..... 3 6

- b Songs without words:
  - 1. Dans ces instants où l'œur pense..... 3 0
  - 2. Ich denke. Jein, wenn durch den Hain der Nachtigallen..... 3 0
  - 3. Eilende Wolken, Segler der Lüfte..... 3 0
  - 4. Emeina..... 3 0
  - 5. Selige Tage..... 3 0
  - 6. Nachgefühl..... 3 0
  - 7. Adieu, charmant pays de France..... 3 0
  - 8. For I, methinks, till I grow old..... 3 0
  - 9. L'air est doux, le ciel est beau..... 3 6
  - 10. Ange aux yeux bleus..... 3 6
  - 11. We rove among the roses..... 3 6
  - 12. Au bord du Rhin..... 3 6
  - 13. Au bord de la Lahn..... 3 6
  - 14. Au bord de la Nahe..... 3 0
  - 15. Au bord du Neckar..... 3 0
  - 16. Auf leichem Zweig..... 3 0
  - 17. Ah! be not sad..... 3 0
  - 18. Remind me not..... 3 0

- b "VOYAGE LYRIQUE." Twenty-four National Airs..... each 1 0
  - 1. Norway..... 13. Romagna.
  - 2. Sweden..... 14. Naples.
  - 3. Denmark..... 15. Spain.
  - 4. Russia (God save the Emperor)..... 16. Portugal.
  - 5. Prussia..... 17. Switzerland.
  - 6. Prussia..... 18. France (La Marseillaise).
  - 7. Poland..... 19. France (Les Girondins).
  - 8. Saxony..... 20. Belgium.
  - 9. Bavaria..... 21. Holland.
  - 10. Austria (Haydn's hymn)..... 22. England (Rule Britannia).
  - 11. Hungary..... 23. America (Hail Columbia).
  - 12. Sardinia..... 24. England (God save the Queen).

## STEIL, W. H.

- b My lodging is on the cold ground (variations)..... 3 0

## STREATHER, WILLIAM.

- b Deh vieni alla finestra. Serenade from Don Juan..... 3 0
- b Home, sweet home. of Thalberg, transcribed..... 3 0

## TALLOR, GERHARD

- a Com'è gentil (Don Pasquale). Transcription..... 3 6
- a Fantasia on Irish melodies (The harp that once, Believe me it all, and Meeting of the waters)..... 3 0
- a Two favourite Irish melodies (Coolin and The minstrel boy). Variations..... 3 0
- a Rigoletto. Fantasia on Verdi's opera..... 3 6

## THOMAS, JOHN.

- b WELSH MELODIES. Transcribed:
  - 1. The ash grove..... 3 0
  - 2. The bells of Aberdovey..... 3 0
  - 3. Sweet melody, sweet Richard..... 3 0
  - 4. The rising of the sun..... 3 0
  - 5. The march of the men of Harlech..... 3 0
  - 6. Riding over the mountain (original melody by J. Thomas)..... 3 0
  - 7. The plain of Rhuddlan..... 3 0
  - 8. Love's fascination..... 3 0
  - 9. The rising of the lark..... 3 0
  - 10. The camp (Of noble race was Shenkin)..... 3 0
  - 11. Megan's daughter..... 3 0
  - 12. The minstrel's adieu to his native land (original melody by J. Thomas)..... 3 0
  - 13. Watching the wheat..... 3 0
  - 14. New year's eve..... 3 0
  - 15. David of the white rock, or The dying bard to his harp..... 3 0
  - 16. Over the stone..... 3 0
  - 17. The miller's daughter..... 3 0
  - 18. Come to battle..... 3 0
  - 19. All through the night..... 3 0
  - 20. The blackbird..... 3 0
  - 21. The dawn of day..... 3 0
  - 22. Britain's lament..... 3 0
  - 23. Black Sir Harry..... 3 0
  - 24. The departure of the king..... 3 0

- b La source. Caprice of J. Blumenthal, transcribed..... 4 0
- b The harmonious blacksmith, of Händel, transcribed..... 3 6

## WRIGHT, T. H.

- b Caledonian Fantasia, introducing favourite Scotch melodies..... 4 0
- b Com'è gentil (Don Pasquale). Fantasia..... 3 0
- b Deh calma oh ciel (Ottello). Transcription..... 3 0
- b Fra poco a me ricovero (Lucia). Arrangement..... 3 0



# WELSH MELODIES

FOR THE

## Harp.

BY

# JOHN THOMAS.

*(Harpist to Her Majesty The Queen)*

## VOL. 1.

- |  |   |     |
|--|---|-----|
| 1. LLWYN ON                                | <i>(The Ash Grove)</i>                      | 3/- |
| 2. CLYCHAU ABERDYFI                        | <i>(The Bells of Aberdovey)</i>             | 3/- |
| 3. PER ALAW                                | <i>(Sweet Melody Sweet Richard)</i>         | 3/- |
| 4. CODIAD YR HAUL                          | <i>(The Rising of the Sun)</i>              | 3/- |
| 5. RHYFELGYRCH GWYR HARLECH                | <i>(The March of the Men of Harlech)</i>    | 3/- |
| 6. RIDING OVER THE MOUNTAIN                | <i>(Original Melody by J. Thomas)</i>       | 3/- |
| 7. MORVA RHUDDIAN                          | <i>(The Plain of Rhuddlan)</i>              | 3/- |
| 8. SERCH HUDOL                             | <i>(Love's fascination)</i>                 | 3/- |
| 9. CODIAD YR HEDYDD                        | <i>(The rising of the Lark)</i>             | 3/- |
| 10. Y GADLYS                               | <i>(The camp of noble race was Shenken)</i> | 3/- |
| 11. MERCH MEGAN                            | <i>(Myrian's Daughter)</i>                  | 3/- |
| 12. THE MINSTRELS ADIEU TO HIS NATIVE LAND | <i>(Original Melody by J. Thomas)</i>       | 3/- |

## VOL. 2.

- |                            |  |     |
|----------------------------|--|-----|
| 13. BUGEILIOR GWENITH GWYN | <i>(Watching the Wheat)</i>                                      | 3/- |
| 14. NOS GALAN              | <i>(New Year's Eve)</i>  | 3/- |
| 15. DAFYDD Y GARREG WEN    | <i>(David of the White Rock or The Dying Bird to his Burial)</i> | 3/- |
| 16. TROS Y GARREG          | <i>(Over the Stone)</i>  | 3/- |
| 17. MERCH Y MELINYDD       | <i>(The Miller's Daughter)</i>                                   | 3/- |
| 18. DEWCH I'R FRWYDYR      | <i>(Come to Battle)</i>  | 3/- |
| 19. AR HYD Y NOS           | <i>(All through the Night)</i>                                   | 3/- |
| 20. Y FWYALCHEN            | <i>(The Blackbird)</i>   | 3/- |
| 21. TORRIAD Y DYDD         | <i>(The Dawn of Day)</i>   | 3/- |
| 22. CWCYNFAN PRYDAIN       | <i>(Britain's Lament)</i>  | 3/- |
| 23. SYR HARRI DDU          | <i>(Black Sir Hurry)</i>   | 3/- |
| 24. YMADAWIAD Y BRENIN     | <i>(The Departure of the King)</i>                               | 3/- |

WELSH MELODIES arranged for 1 or 4 VOICES with Accom<sup>t</sup> for HARP or PIANOFORTE by JOHN THOMAS  
Complete in Three Volumes price Three Guineas

Price 3/- ea

BOSTON MASS  
218 TREMONT STREET

LONDON  
**EDWIN ASHDOWN**  
(Limited)  
19. HANOVER SQUARE.

TORONTO  
144. VICTORIA STREET.

FROM  
**LYON & HEALY, INC.**  
Suite 712, Steinway Bldg  
113 WEST 57th STREET  
NEW YORK CITY